



JUN 21 1921

6 Reels

METRO

presents

EUGENE
WALTER'S
GREATEST SUCCESS

FINE
FEATHERS

with an
ALL STAR
CAST

Directed by
FRED SITTENHAM

Produced under the
personal supervision of
MAXWELL
KARGER

Screened by
Lois Zellner



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METRO PICTURES
CORPORATION

1476 BROADWAY NEW YORK CITY

Jury Imperial Pictures Ltd., Exclu-
sive Distributors throughout Great
Britain. Sir Wm. Jury, Mging. Dir.

J. E. D. MEADOR

Director of Advertising & Publicity

EUGENE WALTER'S "FINE FEATHERS" FROM HIS GREAT STAGE PLAY; TRULY POWERFUL AND POWERFULLY TRUE

2-Col. Scene Cut
or Mat No. 60-A



Scene from EUGENE WALTER'S
"FINE FEATHERS."

A Cast Worthy of the Play

Bob Reynolds..... Eugene Pallette
Jane Reynolds, his wife..... Claire Whitney
Dick Meade, a reporter..... Thomas W. Ross
James Brand..... Warburton Gamble
Mrs. Brand..... June Elvidge

A Metro production. Adapted by Eugene Walter from his own highly successful stage play of the same name. Directed by Fred Sittenham. Photographed by Arthur Cadwell. Special art interiors by Lester J. Vermilyea. Produced under the personal supervision of MAXWELL KADGER.

Use this Teaser Paragraph in Your Program

SHE WAS A DISCONTENTED WIFE and she longed for luxury at the expense of her husband's good name and honor. The price they paid, however, was a high one—the price that is usually paid when a man commits a crime for the sake of an extravagant wife and is then engulfed in the sea of evil consequence. For breathless, thrilling drama it is unsurpassed with a punch at the finish that is a knockout. Don't miss it.

The Story

BOB REYNOLDS, a young construction engineer, living with his pretty wife, Jane, in a leaky Staten Island bungalow, has become despondent over their nerve-wracking battle against poverty. Not only are they forced to accept the shelter of this mean abode, but Bob is bitter because he cannot buy Jane the gowns and other pretty things she hints that she would like to have, to place her on equality with other women of her acquaintance.

One night the couple attend a theatre in New York. The play is "Paid in Full," and from the top balcony Bob and Jane follow with breathless interest the story of Joe and Emma Brooks—the faithful wife and the weak husband who succumbed to the temptation to steal. Bob's sympathies are with Joe; Jane chides him for it, saying nothing should tempt a man to be dishonest.

In the audience that night is John Brand, a shrewd, conscienceless capitalist who professes a sneering disregard for any man who allows his scruples to stand in the way of financial success. Bob and Brand had been college mates, but Bob was the more brilliant of the two. And Bob's bitterness is intensified by seeing Brand, in a box party, and manifestly prosperous.

A few days later Bob receives a visit from Brand. The latter, it appears, is the head of the concern that is selling Bob the flimsy home on part payments. After chiding Bob for his "folly" in always playing the game straight, Brand makes the young engineer a proposition which he says will put Bob and his wife on "Easy Street" and give Jane all the fine feathers that her beauty deserves—to make her a veritable Bird of Paradise.

Bob is an engineer at \$50 a week for the United Construction Company, testing cement. Brand tells him he has the contract to furnish the cement for the Pecos River Dam job; that if Bob will certify in his test of the cement to be used that it is of 100 percent cohesive strength, meanwhile permitting Brand's company to supply cement of 40 percent grade, it will mean millions to Brand and a quarter of a million to Bob. After a long struggle with his conscience Bob weakens and passes the inferior grade of cement.

Two years pass and Bob and Jane are wealthy. They live in a fashionable suburb of New York, surrounded by every luxury. Jane is resplendent in her expensive finery, although she never dreams it was obtained as the result of her husband's betrayal of his honor.

BRAND, meanwhile, is unwilling to see Bob continue in a state of affluence. He regards him as a weakling and, desiring to "break" him again, he persuades Bob to invest heavily in stock which he manipulates with a view of ruining the engineer. To meet the demands of his speculation Bob writes an overdraft. When the stock drops on the Exchange, wiping out everything he possesses, the house of cards tumbles about Bob's ears and he sees himself for what he has been—a coward and a thief.

The crash comes one evening while Mr. and Mrs. Brand are holding a reception which Jane attends, Bob staying home to mourn his misfortune and drown his sorrows in drink. When Jane reaches home Bob confesses his plight. By inference he blames his downfall upon her, referring to the "damned martyred air" she always wore, and saying he knew she wanted fine feathers.

There returns to the memory of the drink-sodden Bob a recollection of the climax of "Paid in Full," the play they had seen together. He suggests that Jane go to Brand's apartments and plead with him for mercy and financial help. This Jane consents to do. She sees Brand, accuses him of deliberately ruining her husband and demands that he make reparation. For reasons of his own—Jane's beauty has not been unnoticed by Brand—he offers to help the Reynoldses regain their feet, and Jane returns to Bob exultant.

But another disaster impends. Dick Meade, a newspaper reporter and staunch friend of Bob and Jane, breaks in with the news that the Pecos River Dam has burst. A deluge has swept over the insecure spillway and hundreds of innocent persons in the valley have been sent to their doom. The inferior cement has been the cause of this appalling disaster, which reduces Bob to the verge of insanity.

He confronts his wife with the news and she is horror-stricken. Then, remembering the price asked of the woman in "Paid in Full," he inquires of Jane what she gave to Brand for his aid. Indignantly Jane tells him the truth—that nothing was demanded of her. But Bob will not believe it and charges her with infidelity. In a drunken frenzy and overwhelmed by the catastrophes that have brought him to utter ruin, he makes his way to Brand's house, shoots him, and then telephoning the police that Brand has been killed, he places the pistol to his own head and fires.

EUGENE WALTER'S "FINE FEATHERS" FROM HIS GREAT STAGE PLAY; TRULY POWERFUL AND POWERFULLY TRUE

It Takes Money to Make Money

IS an old saying and probably a true one, but it is equally true that it takes industry to make money, which is proved by the career of every successful business man who started life with nothing save a faith in himself and an unlimited capacity for hard work.

To us the great and eternal bugbear of life is sloth. It lies in wait around every corner seeking to fasten itself upon us in unsuspecting moments—moments when we have wearied of ceaseless and apparently unfruitful effort to achieve greater ends in our business enterprises.

And this is especially true of the showman. The theatrical business, unlike almost any other, is singularly dependent upon unremitting zeal in advertising to the public. Its attraction is ephemeral, its appeal fleeting; therefore, in order to fill "the unforgiving minute with seconds' worth of distance run," it is of prime importance to hit while the iron is hot. And that means to push your advertising as though you didn't have a minute to live.

We are constantly reminding our showmen of the necessity for unending vigilance so far as attention to exploitation is concerned, because we know that the reason for failure may, nine out of ten times, be attributed to the fact that the showman has grown lacka-

daisical in the conduct of his business—that Sloth, his enemy and nemesis, has caught him in its toils.

This Press Book is the exhibitor's handbook of prevention—the sure-fire means of his avoiding the short-cut to the poorhouse. Chief among the exploitation points in this production are the facts that it was a celebrated stage play, that a prominent American playwright is the author not only of the stage but of the screen presentation, and it is presented by an all-star cast, which could not fail to make any picture good, and in this particular case happen to make this picture excellent.

"Fine Feathers," in a word, speaks for itself; it is wonderful entertainment from whatever angle you view it, and the exhibitor who books it and then properly informs his public of just what he has booked cannot fail to hang up a new record in his box office.

All we want you to do is just—THINK. Here you have this picture. Now then, how can you present it to your public and send it over with a crash? This book is the answer, and if you will read it carefully, mentally absorbing all the exploitation and advertising ideas it contains, we know you will reap a nice benefit. It's all here, and we only ask you to try it.

We've found—IT PAYS!

Something About "Fine Feathers"

(For insertion in your theatre program)

Jane Reynolds was a discontented young wife. Her husband, Bob, was a clerk in an engineering office, and the two of them had hard work trying to make both ends meet in their modest little bungalow on Staten Island. And then one day, James Brand called at the Reynolds bungalow. He came for a purpose—the purpose of getting Bob to certify an inferior grade of cement in the construction of a dam that Brand is building. Bob indignantly rejects the proposal, but Jane, listening and aflame with the thought of the luxury it will bring, goads her young husband finally into an acceptance of the offer. But though fine feathers make fine birds, riches do not bring happiness, as becomes increasingly evident to Bob and Jane two years later. Bob is haunted by the crime he has committed and has taken to drink and speculation. Losing heavily in the Market, he goes to Brand for additional funds to make good his losses, but Brand laughs at him. And then like a bolt from the blue comes the word that the dam has burst and that many lives have been lost. Knowing that an investigation will convict him, Bob slips an automatic pistol in his pocket and again starts for Brand's house. The rest of the story is thrillingly set forth in this splendid picturization of Eugene Walter's great stage play that Metro has produced on the screen.



Scene from EUGENE WALTER'S
"FINE FEATHERS."

Two-Column Scene Cut or Mat No. 60-B

EUGENE WALTER'S "FINE FEATHERS" FROM HIS GREAT STAGE PLAY; TRULY POWERFUL AND POWERFULLY TRUE

Lobby



Stills



8 x 10's That Brings the Eye to Attention



Some Class to These Fine 11 x 14's



Your Lobby

No use beating about the bush. You can see at a glance that these crackerjacks of lobby stills speak for themselves, and will make your lobby the camping grounds for a great many persons, drawn thither by the alluring colored or plain black-and-white collection, offered by Metro to help put "Fine Feathers" over.

But while they certainly speak for themselves, we make a suggestion that will not be amiss. Make the most of these stills, and go the limit in converting passersby to patrons. The beautiful 22 x 28's should be mounted and prominently displayed.

The assortment of lobby stills, all ready for your choice, and procurable from your nearest Metro exchange, consists of the following:

Two 22x28's, handsome and hand-colored, representing the most expert craftsmanship possible.

Six 11 x 14's, like the 22x28's in quality, differing only in size.

Ten 8x10's in rich, warm sepia. These look like superior photographic portraits.

Title and synopsis cards to go with the scene stills.



They Tell The Story, Don't They?



These 22 x 28's Are Good—They Make People Look and Admire



EUGENE WALTER'S "FINE FEATHERS"

FROM HIS GREAT STAGE
PLAY; TRULY POWERFUL
AND POWERFULLY TRUE

Advance Stories

Here are two advance stories to fit the needs of newspaper editors. Type on paper, leaving plenty of margin on top. The time for getting them printed is the week preceding the picture's showing. If a scene cut is run alongside, the results will astonish you.

EUGENE WALTER'S DRAMA ON SCREEN

"Fine Feathers," Coming Here,
Adapted from Stage Play
of the Same Name

"Fine Feathers," the Metro production announced to be shown at the Theatre on where it begins a run of days as the feature attraction, is particularly notable, and deserving of attention, in the fact that it was adapted from the highly successful play of the same name which came from the pen of Eugene Walter, the man who is known wherever the drama is mentioned.

This is a picture with a plot that is bound to fascinate all manners of theatre-goers, whether they be poor, struggling, or whether they have already attained the upper rungs of success' ladder. There is in it the tragedy of the well-known "love in a cottage" idea, where two young congenial persons marry, believing that a humble existence will be ideal, since they have love. With time comes the disillusionment, and when the woman begins to hint that she deserves the fine gowns and luxuries which other men bestow on their wives, the wretched husband looks about him, and in despair does an act which gives him wealth and unhappiness in unstinted portions.

In "Fine Feathers" is an extraordinary conflict of motives and characters, and the contrast of Bob Reynolds, the young construction engineer, despondent over his seeming inability to storm the fortress of fortune, and his college mate, the unscrupulous John Brand, who uses men as tools, will long be remembered by all who see the picture.

Fred Sittenham directed the production, Arthur Caldwell photographed, and Lester J. Vermilyea did the special art interiors.

The distinguished all-star cast includes Eugene Pallette, Claire Whitney, Thomas W. Ross, Warburton Gamble, and June Elvidge.

LOVE VS. GOLD THEME OF "FINE FEATHERS"

With the announcement that "Fine Feathers," a Metro production, will be shown at the Theatre as the feature attraction for days, local picturegoers may congratulate themselves on the opportunity here afforded them of beholding a picture translation of the great play of the same name by Eugene Walter.

Without a doubt this fact will bring many to see "Fine Feathers," and those who go will not be disappointed, judging from the enthusiastic words of praise meted the picture in other cities by prominent critics, all of whom declare it to have all the elements that go to make it a great picture.

"Fine Feathers" is the story of Bob Reynolds, a young construction engineer, and his wife, Jane, who begins to see that love is hardly enough, and that she deserves the jewels and expensive clothes other wives have. To satisfy her, the husband is plunged into a maelstrom of dishonesty, and is finally ruined.

The direction is by Fred Sittenham, the photography by Arthur Caldwell, and special art interiors by Lester J. Vermilyea. The notable all-star cast includes Eugene Pallette, Claire Whitney, Thomas W. Ross, Warburton Gamble, and June Elvidge.

Mail Campaign

Mail This Preliminary Postcard a Week Before Showing:

Dear M.....

Everybody, of course, is glibly cynical about love in a cottage being nonsense and old-fashioned. But take a case where love really starts in such circumstances, but where the wife soon tires of poverty, and the man frets at his inability to provide his wife with the luxuries she craves.

Such a setting provides material for a fascinating picture, and that is just what "Fine Feathers," the Metro production which comes here on for days is. Out of the discontent and the temptation to get rich illegitimately, comes a tragedy to two men, the tempter and the tempted.

Be sure to see "Fine Feathers."

Sincerely yours,

And Send This Letter Two Days Before Your Showing:

Dear M.....

This is a further reminder to you not to miss "Fine Feathers," the Metro production about which we sent you a card a few days ago. The plot will appeal to you strongly. Bob Reynolds, the young construction engineer, knew what poverty meant, its stinging cruelty; John Brand, his college mate, a shrewd, conscienceless capitalist, unscrupulous and hard, sneered at those who tried to win their way upwards honestly.

The two came into each other's ken. The weaker was asked to sign a fraudulent statement about the grade of certain cement, and thus, at one stroke, reach the top rung of riches. And he did it—all for the love of the woman who was pining for fine feathers and comfort.

It brought comfort, but it did not bring happiness. Because there was a weak spot in the character of the man, and also because he was a mere tool used by the stronger financier.

But there's no use trying to give the power of the story in words. It must be seen on the screen to be appreciated. "Fine Feathers," coming here on is an adaptation from the stage play by Eugene Walter.

Sincerely yours,

Review Stories

These review stories bring to your theatre those people who are influenced by reading a favorable criticism before seeing a picture. As the element is quite strong, you can't fail by using them. Get the stories in the paper on the day following the first appearance.

"FINE FEATHERS" A PULSATING DRAMA

Adaptation of Famous Stage
Play Tells Story of Retri-
bution to Dishonesty

"Fine Feathers," a Metro production, had its first showing yesterday at the Theatre, where it began a run that will continue for days, and it is not amiss to say that its virile, engrossing theme went home, straight and swift as an arrow, to all who saw it, as it will do to all who witness it during its stay here.

This is due to the universality of its theme, the problem it sets of a man, struggling and ambitious, with a wife fretting at poverty and craving the fineries and luxuries which a feminine soul loves, being justified to respond to temptation, resort to dishonesty, and thus win the riches it seems impossible for him to acquire honestly.

The plot is well constructed, there is a play within a play, and the contrasts are strikingly remarkable. It bears the deft touches characteristic of the successful stage play from which it was adapted: Eugene Walter's piece of the same name.

But despite the problem it sets forth, it is not a problem picture, but an exciting drama pulsating with life and movement, rich in climaxes and surprises. The story is of Bob Reynolds, a young construction engineer, ruined after finding himself wealthy though making a false statement about certain cement used on a huge contract, and who weakly accuses his wife of having provoked him to practice deceit.

Fred Sittenham directed the picture with rare skill. No less remarkable is the photography of Arthur Caldwell, and also the special art interiors by Lester J. Vermilyea. The all-star cast includes Eugene Pallette, Claire Whitney, Thomas W. Ross, Warburton Gamble, and June Elvidge.

"FINE FEATHERS" AN EXCITING PHOTODRAMA

"Fine Feathers," a Metro production adapted from the great stage success of the same name by Eugene Walter, came yesterday to the Theatre, and instantly won the hearts of capacity audiences. It continues for more days.

"Fine Feathers" is an unusually dramatic story. It tells of Bob Reynolds, a young construction engineer, who succumbs to temptation when John Brand, a wealthy man without a conscience, offers him the means to riches through making a statement that a certain grade of inferior cement stands the test. Reynolds later tumbles from his pinnacle and he accuses his wife of being the cause, through her love of fineries.

There are too many exciting moments in the picture for anyone to complain of dullness.

The all-star cast includes Eugene Pallette, Claire Whitney, Thomas W. Ross, Warburton Gamble, and June Elvidge. Fred Sittenham directed, Arthur Caldwell photographed, and J. Vermilyea executed the special art interiors.

Accessories

FOR YOUR LOBBY:

TWO 22x28's, hand colored.
SIX art-colored 11x14's, and
TEN sepia prints.

FOR YOUR BILLING:

ONE smashing twenty-four sheet.
ONE arresting six-sheet.
TWO compelling three-sheets.
TWO splendid one-sheets. Window Card of half-sheet size in three colors.

FOR YOUR NEWSPAPERS:

A mine of publicity matter prepared by trained newspaper men. ADVANCE and REVIEW stories for your dramatic editors. Prepared matter for your program. Scene-Cuts in varieties of ONE three-column, TWO two-column, and TWO one-column cuts. Procurable in either mat or electro form. Ad Cuts for the newspapers, ONE four-column smash ad, ONE three-column, ONE two-column, and a one-column ad. TEASER Advertising Aids and Catch-Phrases.

FOR GENERAL EXPLOITATION:

Novelty Cut-Out Herald in colors.
Complete exploitation campaign outlined by experts.



"Fine Feathers" is an intriguing, suggestive theme, sure to arouse curiosity and anticipation. This slide ministers to these states of mind. Flash it conspicuously ten days in advance of showing.

EUGENE
WALTER'S

"FINE FEATHERS"

FROM HIS GREAT STAGE
PLAY; TRULY POWERFUL
AND POWERFULLY TRUE

Publicity Stories the Public Will Like

NEW YORK THEATRE CROWDS FILMED IN "FINE FEATHERS"

Striking Production of Walter
Play Presents Broadway
After Dark

Permission was obtained from the city police and fire departments by Fred H. Sittenham, director of Metro's all-star picturization of Eugene Walter's celebrated stage play, "Fine Feathers," which is now playing at the Theatre, to take some exterior scenes before one of New York's leading theatres during the "wee sma'" hours of the morning. The episode, in which about 1,500 extra people participated, representing a typical New York theatre crowd on Saturday night, was taken between two and four A. M. in a teeming rainstorm.

To present a typical New York theatre crowd entering and emerging from one of the big playhouses represented no small task for Mr. Sittenham. In order to avoid the gaze of onlookers, as well as not to impede traffic, it was necessary to choose an hour in which most of New York's citizens were in bed. In addition to this requirement the construction for elaborate lighting apparatus was essential, as well as the selection of a specially prepared early morning thunder shower. Mr. Sittenham had all arrangements made and the scene was "shot" in the most realistic fashion.

The famous Walter play has proved an unusually plastic medium for transference to the silver-sheet, and all of the tremendous drama of the original stage play has been translated to the screen and reported by close observers to have gained power thereby. Adapted by Caroline Rosenthal and presented with an all-star cast including Thomas W. Ross, Eugene Pallette, Claire Whitney, Warburton Gamble and June Elvidge, the production, which was made under the personal supervision of Maxwell Karger, Metro's director general, is considered as one of the noteworthy releases of the season.

STUDIO CONSTRUCTS THEATRE FAÇADE

The exterior of a prominent New York theatre was constructed by Metro in Yonkers, N. Y., for its picturization of Eugene Walter's successful stage drama, "Fine Feathers," that will be seen shortly at the Theatre, with an all-star cast, including Eugene Pallette, Claire Whitney, Thomas W. Ross and June Elvidge. The playhouse duplicated by Lester J. Vermilyea, Metro art director, is the Stuyvesant Theatre in West Forty-fourth street, which is now the Belasco.

The façade only of the famous playhouse was erected, but the reproduction was exact in every detail from the broad marquee that projected over the sidewalk to the elaborate electric sign that announced the attraction within the theatre. The attraction, in this instance, happened to be "Paid In Full," another Eugene Walter play, which the two leading characters of "Fine Feathers" are attending at the opening of the photodrama.

Thus, the set represents the exterior of the Belasco Theatre, and extends more than one hundred and twenty feet in length with a height of more than thirty-five feet. Throngs of theatre-goers are shown entering and emerging from the playhouse during the successful run of "Paid In Full."

"Fine Feathers" was directed by Fred S. Sittenham, under the personal supervision of Maxwell Karger, Arthur Cadwell photographed the production.

1-Col. Scene Cut or Mat
No. 60-C



Scene from EUGENE WALTER'S
"FINE FEATHERS."

These Scene Cuts

are intended to accompany the publicity stories you take to your newspaper editors. If you are an advertiser you are entitled to space for them, and the editors will see that you get it. A cut accompanying a story increases the chances for its being read one hundred per cent.

CLAIRE WHITNEY WILL BE SEEN IN "FINE FEATHERS"

Talented Actress Is One of All-Star Cast in Eugene Walter
Picture

After extensive screen tests of the most prominent leading women of the screen, and in recognition of her splendid performance in a picture recently completed for Metro release, Claire Whitney was engaged by that company to enact the highly important role of Jane Reynolds in the picture production of Eugene Walter's tremendous stage drama, "Fine Feathers," that will be seen shortly at the Theatre.

Prior to her appearance in "Love, Honor and Obey," Miss Whitney starred in "Mothers of Men." Preceding this stellar engagement she appeared in the Metro special production, "The Man Who Stayed at Home," with King Baggot and a notable supporting company. Miss Whitney's screen career has also included leading roles in "The New York Peacock," "Thou Shalt Not Steal," "Camille" and "Shirley Kaye."

EUGENE PALLETTE IN NEW PICTURE

Will Be Seen In Principal
Role of "Fine Feathers"

Eugene Pallette enacts the role of Bob Reynolds in Metro's forthcoming all-star production of "Fine Feathers," by Eugene Walter, which will be seen shortly at the Theatre.

Robert Edeson created the part of Bob Reynolds in the stage production of the Walter play several seasons ago, and it is a curious fact that Mr. Pallette is a double in appearance for that actor both in figure and features. This resemblance is so marked that Mr. Pallette has many times been reminded of it by friends and acquaintances.

Mr. Pallette came on to New York at the personal request of Maxwell Karger, who gave the actor his first part after Mr. Pallette's release from the army. He had received his commission as an aerial gunner. He volunteered, although at the time he was turning thirty, an age beyond which most aviators enter.

Mr. Pallette's first engagement after his discharge from the service was in "Fair and Warmer" with May Allison. He felt that he was not at home in comedy roles; he preferred dramatic parts, to which he had been accustomed. But he was an instant hit. He followed it with Red Jocelyn, the yegg in "Alias Jimmy Valentine," and then Reggie in "Parlor, Bedroom and Bath," an adaptation of the A. H. Wood's stage success by C. W. Bell and Mark Swan.

Before the war Mr. Pallette had a distinguished career on the screen, playing leading roles in "Hell-to-Pay Austin," "Intolerance," "The Marcellini Millions," "The Word Apart," "The Heir of Ages," "A Man's Man," "The Turn of the Card," "The Ghost House," and "Tarzan of the Apes." Before entering picture work he had been on the stage, playing, among other roles, Red Jocelyn, the part he was this year to play on the screen, in "Alias Jimmy Valentine." He went on the stage after his graduation from Culver Military Academy.

Why Advertising Pays

The advertiser is rewarded for his pains and expenditure in two ways—by the attention attracted to the ads themselves and by the space they obtain for publicity matter in the mediums of your advertising. A shrewd showman never loses sight of this fact. It will be noted that the veteran theatrical men of New York City go in heavily for newspaper advertising because they have found that it pays. Their advertising gets them oodles of space in the dailies for their cuts and news stories. Yours will too.

FINANCIER PLAYED BY NOTED ACTOR

Warburton Gamble Enacts
Famous Role In Eugene
Walter Play

In the cast of "Fine Feathers," the picturization of Eugene Walter's drama that Metro has made and which will be the feature attraction at the Theatre shortly, the role of John Brand, the financier, will be played by Warburton Gamble.

Warburton Gamble is an English actor, who made his debut with Sir Herbert Tree at the Haymarket in London and who later was advanced to leading roles in the Shakespearean repertoire. He played Orlando in "As You Like It"; Cassius in "Julius Caesar"; Buckingham in "Richard III" and Claudio in "Much Ado About Nothing." He then joined Forbes Robertson's company. Two tours to Australia followed, as leading man for Ethel Irving in "Lady Frederick," "Dame Nature" and "The Witness for the Defense."

Mr. Gamble came to America to play in Arnold Bennett's "Milestone," appearing as Sam. He then played with Elsie Ferguson on the stage in "Outcast" and in "Margaret Schiller"; in George Bernard Shaw's "Misalliance" and in Alan Dale's "The Madonna of the Future."

His next move was into pictures. He played "heavies" with Famous Players, Goldwyn and Mayflower before being engaged by Metro for "Fine Feathers."

"Fine Feathers" has an all-star cast, including Claire Whitney, June Elvidge, Thomas W. Ross and Eugene Pallette. The director was Fred Sittenham. Arthur Cadwell was cameraman and Lester Vermilyea had charge of the art interiors. The production was made under the personal supervision of Maxwell Karger.

See Ads on Page Ten

They were specially prepared for your use in sizes ranging from a one column ad to a four column. They constitute the first step to take with your newspapers; your news story copy should follow, accompanied by your scene cuts. You cannot over-estimate the value of judicious advertising.

EUGENE "FINE FEATHERS" WALTER'S

FROM HIS GREAT STAGE PLAY; TRULY POWERFUL AND POWERFULLY TRUE

See That Your Papers Give Them Space

THOS. W. ROSS IN "FINE FEATHERS"

Well-Known Actor Appears In Screen Production of Famous Stage Play

Thomas W. Ross, creator of "Checkers" on the stage, who completed his first motion picture with Metro as Jim Callendar, the London bouncer, in the sensational melodrama, "The Marriages of Mayfair", by Cecil Raleigh, will appear as Dick Meade, the newspaper man, in the new Metro production of "Fine Feathers," a screen version of Eugene Walter's drama, which will be seen shortly at the Theatre.

Dick Meade is the role created on the stage by Max Figman and in it Mr. Figman scored one of the biggest personal successes in an all-star cast. When the company went on the road, he was the featured player. Others in the original cast included Robert Edson, Wilton Lackaye, Crystal Herne and Rose Coghlan. The screen cast includes, in addition to Mr. Ross, the following: Eugene Pallette, Claire Whitney, Warburton Gamble, and June Elvidge.

Thomas W. Ross is regarded by Metro officials as having given a memorable performance in "The Marriages of Mayfair", and it is this success as a screen actor which led to his re-engagement for "Fine Feathers."

Claire Whitney Marries Second Time

1-Col. Scene Cut or Mat No. 60-D



Scene from EUGENE WALTER'S "FINE FEATHERS."

Claire Whitney, one of the featured members of the all-star cast of "Fine Feathers," the Metro picturization of Eugene Walter's stage play that will be the feature attraction at the Theatre, beginning gave her friends a pleasant surprise not long ago when she was quietly married to Robert Emmett Keane, the well-known actor. Miss Whitney's marriage to Mr. Keane was the culmination of a romance that arose from their association in the stage farce, "An Innocent Idea," which was successfully produced at the Fulton Theatre in New York.

The ceremony marked Miss Whitney's second venture into matrimony. She was unfortunate in her first experience, when, after having become the bride of a Belgian who described himself as the Marquis von Hoegaerden, Miss Whitney discovered that his title was fraudulent and he impoverished. Miss Whitney's union with the pseudo nobleman followed a brief courtship which began at a studio where the actress was appearing in a picture.

Representing himself as an emissary of the Belgian government in this country on an important mission of state, von Hoegaerden wooed Miss Whitney ardently. His courtliness of manner and indisputable personal attraction, together with his constant attentiveness, were sufficient to capture the heart of the screen star, and in a short time he won her hand.

CLAIRE WHITNEY RESEMBLES OTHERS

Talented Actress in "Fine Feathers" Looks Like Many People

Life with Claire Whitney, who is one of the all-star cast of "Fine Feathers", the Metro picturization of Eugene Walter's drama "Fine Feathers", coming shortly to the Theatre, among other things, seems to be one case after another of being mistaken for other celebrities.

There was, for example, that instance in San Antonio, where Claire went not long ago to play the leading part in a picture with a Mexican setting. Throughout the company's stay in this Texas City of palmettos, soldiers, the Alamo and 120-degree sunshine, the members were entertained most hospitably. At a dance at the Army Post one evening, during a pause in the music, a very old gentleman stepped up to Miss Whitney and asked a question. His erectness, in spite of his obvious age, and his white hair, made him appear as if he had stepped out of a book. He might have been a former ambassador or a retired general.

"You'll pardon me, madam," he said, "but has anyone ever told you that you are the image of Mme. Bernhardt, when she was young?"

"They've said that about my pictures," answered Claire.

"It is certainly true," the old gentleman said. "I knew her when she was quite young. I met her first abroad and later when she came to make her first American tour. Your resemblance to her is remarkable. Not so much the features as the style—and the coloring of hair and eyes."

Not more than two weeks later, up in New York, Miss Whitney put on a gingham dress for a part in a picture being made in the Empire State. She did her hair in two braids, which hung down her back. The head electrician accused her of trying to pass for one of the Gish sisters.

"And not only that," continued Claire, "but when I made up for the part of a young Frenchwoman, everyone kept telling me that I was the image of Elsie Ferguson."

Botticelli's famous painting of the Madonna has also entered into the Claire Whitney Double Contest. A friend of hers, it seems, had passed a print of this picture in an art store window. Not being as conversant with the Old Masters—spelled with capitals—as he was with the modern magazine covers, he asked Miss Whitney when he next met her, if she had posed for the picture. Claire looked up the picture and answered that she hadn't posed for it. It seems it was painted somewhat before her time.

But it gave her an idea. Going up to the photographers, she had a picture taken in the same pose. The likeness was rather remarkable. There was not only a similarity in appearance, but also in the proportion of the features.

BURSTING DAM PICTURED IN SPLENDID FILM PRODUCTION

All the thrill and horror of the bursting of a great dam, with pent-up floods sweeping over the surrounding country, carrying everything before it in its destructive rush, is shown in "Fine Feathers", a Metro production of the highly successful stage play by Eugene Walter, which will be shown shortly at the Theatre.

As it was manifestly impossible for such a tremendous calamity to be transferred to the screen from actual life, Maxwell Karger, who personally supervised the direction of this picture, was faced with the necessity of presenting this great catastrophe with all the realism of a natural occurrence.

In the play the big dam is supposed to represent an engineering work on the Pecos River which has transferred a deep valley into a tremendous lake with its pent-up waters. The exteriors for this dam and spillway were taken on one of the great dams showing the gigantic nature of the engineering work.

Then from specially taken photographs Art Director M. P. Staulecup constructed a miniature dam in the Metro New York studio in West Sixty-first Street, showing the wide spillway, the rock shores and the narrow valley with its entrance blocked by the great dam and the country spread out below it. To conform to the original every little block of masonry in the dam was plastered together so to insure realism when the flood waters started eating it away.

The carefully constructed model was mounted on a large base with an outlet to carry off the water and two fire hoses trained on the back of the model. With the camera man stationed close to the miniature the water was turned on and as the basin began to fill the camera registered the growing flood.

With the filling of the deep valley the water started to sweep over the spillway and lap the sides with the same naturalness as in a regular dam and then a stronger stream was started through the big hoses. Under the force

of the water the lightly plastered masonry started to crumble and with a rush, just as the great dam it was supposed to represent, the entire spillway gave way; and masonry, trees, houses and everything in the path of the water were swept away. Incidentally the camera man in this great catastrophe reported the only casualty, the same being a thoroughly drenched pair of trousers.

So realistically did the breaking dam scene work that the ruins had all the appearance of what would be left from such a destructive force and made an excellent view of the trail of horror left by the bursting dam.

"Fine Feathers" was adapted to the screen by Mr. Walter himself.

"FINE FEATHERS" AND UNHAPPY MARRIAGES

Why so many married people are unhappy is one of the Sphinx-like questions that never will be answered to the complete satisfaction of everybody concerned. That many are straining and fretting under the more or less blissful yoke, cannot be doubted.

"Fine Feathers," the Metro production of the successful stage play by Eugene Walter, which will soon be shown at the Theatre, does not attempt to solve the question, but it uses the fact as a foundation for as fascinating a picture as has ever been seen here.

The plot revolves mainly around Bob Reynolds, a young construction engineer, who is living with his wife, Jane, in a dingy bungalow. Bob realizes that he must struggle hard to succeed, but the sight of his pretty, uncomplaining wife, whom he feels he should be providing with finery, makes him uneasy, and he succumbs to a low act that gives him wealth.

The all-star cast includes Eugene Pallette, Claire Whitney, Thomas W. Ross, Warburton Gamble and June Elvidge.

FROM LIGHT FARCE TO HEAVY DRAMA

Eugene Pallette, who plays Bob Reynolds in the Metro production of Eugene Walter's well-known stage play, "Fine Feathers", which will be the feature attraction at the Theatre commencing makes his appearance in a serious role, following two successive appearances in light comedy, first as the inebriate husband in "Fair and Warmer", and again as Reggie in "Parlor, Bedroom and Bath."

Mr. Pallette's career on the stage and screen has been characterized chiefly by the portrayal of serious roles, so that the appearance in the aforementioned comedies came somewhat in the nature of a novelty to him. But the opportunity to play one of the principal parts in Metro's all-star presentation of the Walter drama, was especially welcome to Mr. Pallette, inasmuch as it offered him the opportunity to play a wholly serious role—something which he had long wanted to do.

As Bob Reynolds in "Fine Feathers" Mr. Pallette is seen to exceptional advantage.

Builds Surface Car In Large Studios

Lester Vermilyea, art director at Metro's New York studios, constructed a street car in the studio to be used in a scene for "Fine Feathers," the Metro picturization of Eugene Walter's drama, which will be shown shortly at the Theatre.

The street car scene shows many of the amusing incidents that occur in the rush hour when the theatre crowds are on their way to their destination. The leading characters who are being borne to the theatre are Bob Reynolds (Eugene Pallette) and his wife, Jane (Claire Whitney).

Jane, who has a taste for luxury, and is expensively dressed for the theatre, resents the petty economy that compels her to use a street car. Her taste runs to limousines.

The all-star cast of "Fine Feathers" includes, besides Mr. Pallette and Miss Whitney, Thomas W. Ross, June Elvidge and Warburton Gamble. Fred Sittenham directed the production under the personal supervision of Maxwell Karger.

EUGENE WALTER'S "FINE FEATHERS"

FROM HIS GREAT STAGE
PLAY; TRULY POWERFUL
AND POWERFULLY TRUE

Stunts, Teaser Paragraphs and a Little Talk

POULTRY SHOW TO DRAWS THE CROWDS

And To Get Them Interested In
"Fine Feathers" At Your
Theatre

A splendid method of putting over the name "Fine Feathers," and sink it deep like a shaft into people's minds is through a poultry show. You should have no trouble at all in getting the co-operation, either of the largest poultry dealer in your town, or of a group of them.

Get them to give a show and offer some prizes for fancy specimens. The people always flock to such places, and it is a good chance to advertise the showing of "Fine Feathers," through large signs hung up in the exhibition room, or else through throwaways.

A suggestion for a large sign is:

"Some Fine Feathers Win Prizes.
Others Plunge a Man Into Ruin.
It Is the Latter With 'Fine
Feathers,' Now Showing At
..... Theatre. It's a Prize
Winner Too."

Or:

"Fine Feathers Make Some Fine
Birds and Unmake Others. See
the Unusual Picture, 'Fine
Feathers,' Now Playing At the
..... Theatre. A Thrilling
Drama."

You will have no difficulty in getting the public to come. Have your newspapers announce the poultry show. Throwaways for this occasion can be made hen-shaped, and the announcement of the showing of "Fine Feathers" at your theatre, together with a teaser paragraph or two, should be inserted.

TREASURE TROVE

It isn't so long since people thought of getting rich by seeking fabulously precious chests which pirates had cached. "Treasure Trove" was to be found by following a chart plentifully marked with x's, trees, and pointing fingers.

But nowadays the sensible way is to consider the brain as the storehouse of wealth. And with the showman is this specially true. The ideas of his mind are exchangeable in dollars and cents. And he sees the advantage of "give and take"—profiting by the other fellow's good ideas and in turn, giving publicity to his own.

Let Metro be your clearing house for stunts that have "gone over." We will see that your story and photographs get proper publicity. Write to

J.E.D. MEADOR

Director of Advertising and Publicity
Metro 1476 Broadway N.Y.

A TIE-UP WITH MILLINERS

Some of the principal milliners of your town, whom you approach with the idea of a tie-up for "Fine Feathers," will enthusiastically believe the name was specially designed for their benefit.

The idea is a simple one, but no less effective for that.

You will have no trouble in obtaining this tie-up, and it can be left to the option of the milliners whether they want to divide their show window between their line of hats plus a special collection of feathers, or whether they prefer to feature their wares exclusively.

Have a large placard prepared, either square, or shaped like a hen or feather, with the following reading matter:

FINE FEATHERS

Help Give These Distinctive Hats
Their Unique Quality.

There's Quality, Too, In
"FINE FEATHERS"

The Metro Production, Adapted
From the Famous Stage Play
of Eugene Walter, Now
Showing at the
Theatre

Teasers for Your Program

WHY NOT TRY DISHONESTY, the young construction engineer asked himself bitterly, after years of struggle had passed and he was unable still to give his wife the luxuries she dreamed of. How he embraced temptation and became as rich as he had been poor, is told in "Fine Feathers," at the Theatre, a Metro picture, adapted by Eugene Walter from his great stage success of the same name.

IT WAS LIKE WORMWOOD TO HIM. Bob Reynolds had battled with poverty for years and he was none the better for it. Now, sitting in the gallery of a theatre with his wife, he looked down and beheld an old college chum in a box party. James Brand had made his way up the ladder because he had no scruples of conscience. And Bob weakened, as he realized the futility of his fight. See the tragedy in which he became involved, in "Fine Feathers," a Metro picture, now showing at the Theatre.

SHE WAS SATISFIED WITH HIS LOVE. Jane Reynolds was a loyal wife, willing to live, no matter how, with her husband. Naturally, she cast longing eyes at the luxurious gowns, fetching hats and trim shoes, of the women she saw. That was because she was feminine. But out of it grew one of the oddest complications imaginable. See "Fine Feathers," the Metro production now playing at the Theatre.

LIKE EVE IN THE GARDEN OF EDEN, Bob Reynolds, the young construction engineer, was tempted and succumbed. And when he had reaped the fruits of temptation, in the way of luxury and good society, retribution came to him through the very man who had given him the gentle push toward success. When the crash came—he did not blame himself. Furiously he turned to his wife and accused her of the basest sin a woman could be charged with. See the tremendously exciting Metro picture, "Fine Feathers," now showing at the Theatre.

SHOULD HE DO IT? The young engineer was supporting his wife on the paltry sum of fifty dollars a week. And now a shrewd millionaire was telling him that if he only consented to certify in his test of a certain cement for a big river dam job that it was one hundred percent, a quarter of a million would be his reward. It was a test of manhood, but the man shifted the burden by saying he was doing it for his wife. How he found that being wealthy is not the same as being happy, provides a tense situation in "Fine Feathers," the entertaining Metro production now showing at the Theatre.

SOME MEN TAKE TO DRINK when their affairs turn awry. The terrified young man who was now standing in the house bought with a lie and a crime, a self-confessed coward and a thief, took to drink. But he did more. He wanted an excuse, wanted someone against whom he could pour the vials of his fury. And he found it in his wife and her "damned martyred air." It was easier to blame her than to take his punishment like a man. See the picture in which this situation occurs, "Fine Feathers," now showing at the Theatre, a Metro production.

A FAITHFUL WIFE NEVER ASKS QUESTIONS, we are told. When Jane Reynolds, the wife of a struggling young engineer, was told she would no longer have to grub along on a measly fifty dollars a week, but could give free rein to whatever fancy for luxury she could think of, she took it for granted that her husband's ability had won him the quarter million. How could she know that a despicable piece of lying, involving the lives of hundreds of people, was at the bottom of the change from poverty to riches? See the unfolding of this thrilling situation in the Metro picture, "Fine Feathers," now showing at the Theatre.

HE HAD KILLED SEVERAL HUNDRED PERSONS. Indirectly, yes, but he was their murderer. The dam that had broke would have lasted many years had not the young engineer taken a bribe of a quarter of a million dollars to certify that the cement going into its making was of good quality. Could he make amends by revealing the fraud, or would he hide behind his wife's skirts? The problem was a vital one, involving his soul far more than his wealth. See how it is worked out in "Fine Feathers," the Metro production now showing at the Theatre.

COMPO BOARDS IN SHAPE OF FEATHERS

Get Sandwich Men To Walk
The Streets With Them To
Advertise "Fine Feathers"

Have your artist make, out of compo board, large feather-shaped designs to be carried through the streets of your town by sandwich men. These compo boards should be painted a vivid red or yellow or both colors if preferable, one side being yellow and the other side being red. These two colors are going to stand out prominently, attracting attention far and wide, and of course will be the means of arousing the curiosity of all the passersby, struck by the flaunting, deep hues.

Reading matter will be used on the boards, and can be taken from the teaser paragraphs or catch phrases shown on this and the next page. Tie up the idea of the love of luxury in a woman with peculiar, drastic consequences. For instance:

"FINE FEATHERS"

Were they worth the terrible
price? Jane Reynolds said no!
But it was too late to go back.

See the Picture

"FINE FEATHERS"

Now playing at the Theatre
Or:

Every Woman Loves
FINE FEATHERS

Some, under adverse circum-
stances, conceal the desire,
some rebel. See the conse-
quences that resulted when one
woman decided that she de-
served them.

FINE FEATHERS

Now playing at the Theatre
A Metro Picture

COLORED QUILLS MAKE UNUSUAL THROWAWAYS

Your throwaway stunt in exploiting "Fine Feathers" can be made a cracker-jack, for the name of the picture lends itself readily to a clever bit of advertising, that for novelty, can't be beat.

About the most inexpensive thing in the world, outside of a few things like air and ocean water, is a quill, and for a mere song you can buy bushels of them.

They should be colored, so as to appeal to the eye directly they are handed out. If you can get them in different colors, so much the better.

A tag is attached to each quill. The reading matter on the tag should be interesting and intriguing. Perhaps you will care to use one or more of the catch phrases shown on this page, or a teaser paragraph from the ones printed on page eight of this book.

Or something like this, for instance:

It Was His Wife's Love of Fine
Feathers That Made Bob Reynolds
Launch Into a Career of Decep-
tion and Dishonesty

See the fascinating photodrama,
"Fine Feathers," now playing at
the Theatre.

This makes an excellent throwaway, one that will tempt the curiosity of the passersby and induce them to read the tag attached to the quill. And once you have their curiosity in this way, depend on it you are going to make them trek to your box office and line up.

Have them distributed broadcast. If you wish, you can place a basket full of them in front of your theatre, with a sign reading: "Have You a Weakness for Fine Feathers?—Take One."

EUGENE WALTER'S "FINE FEATHERS" FROM HIS GREAT STAGE PLAY; TRULY POWERFUL AND POWERFULLY TRUE

Exploitation Stunts To Keep The Box Office Busy

HEN AND PEACOCK WINDOW DISPLAYS

For Use Throughout Stores Of Town to Aid In Exploitation Of "Fine Feathers"

Here's a stunt that has been tried before successfully and which will succeed again, since it's going to brighten up the windows of all the merchants that co-operate with you, and bring many eyes to focus on the store fronts:

Have your local artist make designs of peacocks and hens of different sizes, and have him paint them on cardboards. They will be gladly used by merchants of all kinds—grocers, cigar stores, candy stores, etc.

With it should be some reading matter about "Fine Feathers" being shown at your theatre. Some merchants will take the cardboard displays to tone up their windows; others will want to arrange for some special kind of tie-up with their own merchandise. This can easily be made.

During the showing of "Fine Feathers" a good idea is to have the hen and peacock exploitation spread broadcast all over the town. Don't confine your efforts to the merchants of the principal stores. The more places carry these designs, the more people will know of your picture.

USE STORE MANNIKINS TO EXPLOIT PICTURE

"Fine Feathers," being synonymous with fine clothes, a tie-up with the clothing merchants of your town will be welcomed by them. Some of the more high-class merchants may want to use their own initiative in connecting the idea with their window display. For instance, they can attract considerable attention by having their merchandise display set with peacock feathers, or even with a stuffed peacock that can easily be procured from a taxidermist.

They can decorate their window with a scarecrow or a poorly dressed manikin contrasted with a well-dressed one. To illustrate this they can have a sign reading:

A Man Who Is Badly Dressed Gets Nowhere

Get the Best Clothing Here. And See the Best Picture of the Year

"FINE FEATHERS"

at the Theatre,

a picture of a woman whose love of luxury involved her in tragedy.

Or one reading:

"FINE FEATHERS"

Your ability to dress well is the means of making valuable friends or putting through big deals.

You can't go wrong with our clothes, nor with

"Fine Feathers"

Now showing at the Theatre

3-Col. Scene Cut or Mat No. 60-E



Scene from EUGENE WALTER'S "FINE FEATHERS."

CATCH PHRASES FOR YOUR ADVERTISING

Where a man grows dishonest and cravenly blames his wife's love of finery.

Disproving the adage that clothes make the man.

A drama of a man's climb to wealth via the crooked way, and of his quick tumble.

Demonstrating once more that love's young dream needs money to back it up.

Where a woman is the victim and the cause of a man's crime.

An exciting picture of a poor, timid man, and of a rich, shrewd, wealthy one.

A study of a man who could stand neither poverty nor riches.

A drama of a man who shot like a meteor into the fashionable world, and dropped back again to poverty.

Pillows and Feathers in Windows

Things that conduce to the comfort of people are always welcomed. You can play up this point to advantage in exploiting "Fine Feathers."

This special angle can be worked through the agency of one or more leading department stores of your town. You will have no difficulty in inducing them to co-operate with you.

The idea is to have them show a window display, specially featuring their pillows. Fluffy masses of the feathery down that goes to make a pillow substantial can be strewn around, or else it can be disclosed through a section of a slit pillow.

A sign reading as follows should be displayed.

"FINE FEATHERS MAKE FINE BEDS"

and
"FINE FEATHERS"

makes an exciting picture at

the Theatre

Simultaneously with this display, the merchants can announce a pillow sale.

DISPLAY CONTRAST IN FURNITURE OF HOMES

Get in touch with one of the largest and most reputable furniture dealers and arrange for a window display tie-up, as follows:

The window should be divided into two compartments. One half shows an extremely shabby, old room, with furniture "down at the heel," worn out upholstery, the tone of the whole suggesting dinginess and poverty. The other half should represent the extreme opposite: a room whose tone is pervaded with taste and luxurious comfort. Cards can be placed in both sections reading:

"Is Your Home Like This?"
"Or Is It Like This?"

You can afford the best if you deal here.

You Can't Afford to Miss

"FINE FEATHERS"

the remarkable picture now at the Theatre, showing what happened to a young couple who started in life in a dingy bungalow and ended in a Long Island country place.

"Fully Illustrated"

Publishers, in offering a new book to the reading public, take special pains to put over the idea of the book being "fully illustrated." They know that people like to see a book or story illustrated, with the figures drawn by some artist approximating the characters of the story. And results generally justify their exploitation of this phrase.

You, the exhibitor, have the means of profiting by this interesting bit of psychology. For the publicity stories in this book are accompanied by scene cuts, which illustrate the points made better than a drawing does the characters of a book. They are attractive cuts, portraying the dramatic high points of "Fine Feathers," vividly and strongly.

Take the picture on this page, for example. Used with the publicity, advance or review stories offered you, it is certain to be a great factor in catching the interest of readers, by getting their attention focussed on it, and then on the story described. It has been tried before and succeeded. Try it again.

EUGENE WALTER'S "FINE FEATHERS"

FROM HIS GREAT STAGE
PLAY; TRULY POWERFUL
AND POWERFULLY TRUE

Ad

Strong drama is what the people want, and strong drama is what these carefully planned, skillful ads suggest. Your problem of getting the public keyed to a pitch where the seeing of the picture is the matter in hand, is greatly facilitated through them. The theme of "Fine Feathers" is one at the heart of every woman, and of nearly every man, too—so that their eyes are sure to be arrested by the striking ads. Once you have their eye, the rest is easy.

Consider, too, the effect of the name. Eugene Walter is as well known as a strong American playwright as any other worker for the stage, and there is another selling point in the fact that he has adapted the picture from his own play.

Retribution

Some people will not believe that life cannot be cheated. They count on beating the game; and then, just as they are chuckling over the winnings, life gets them.

How retribution sought out James Brand is but one of the vital elements

—in—



EUGENE WALTER'S *Greatest Success* FINE FEATHERS

Adapted by Mr. Walter from his own stage play

A Maxwell Karger Production

Cuts

Don't for an instant lose sight of the fact that apart from the direct influence of these ads on the readers, they are invariably instrumental in disposing the editors favorably to your production. In other words, they will give you a lot of publicity space in the form of write-ups, reviews, comments and the invaluable star and scene cuts of the picture.

If you wish to substitute your copy for ours to conform to your special advertising policy, the reading matter can be mortised out by your printer. That is, everything except the name of the picture, author and credits.

The ad-cuts here shown are reduced in size to fit the page.

Four-Column Ad Cut or Mat No. 60-DD

Like Many Women

Jane Reynolds thought her repentance of a mistake warranted release from an unwise bargain. She found it didn't, that—but see Jane's story in



EUGENE WALTER'S
FINE FEATHERS
Adapted to the screen by Mr. Walter
A Maxwell Karger Production

Two Column Ad Cut or Mat No. 60-BB



EUGENE WALTER'S
FINE FEATHERS
A significant drama: that of a young wife with a bungalow husband and Long Island country place ideas.

A Maxwell Karger Production

Adapted by Mr. Walter

Above: One-Col. Ad Cut or Mat No. 60-AA

In the case of this picture there are stereos instead of the usual electros.

"Finis"

Startled in the dead of night, Mrs. Brand rushed down into the library. There was before her the inevitable end of the schemes of her husband.

In the situation of Brand and Bob Reynolds she read the word "finis" written, horribly clear, to a great human drama of insidious injury and swift retribution.

What Mrs. Brand saw, and what she had witnessed before, is the story of



EUGENE WALTER'S *Greatest Success* FINE FEATHERS

Adapted to the screen by Mr. Walter

A Maxwell Karger Production

Three-Column Ad Cut or Mat No. 60-CC

A Regret—

A lot of people—prominent folks, too, such as Fannie Hurst and Henry Arthur Jones—have seen *The Four Horsemen of the Apocalypse*, and then written us to say they were glad they had.

But exhibitors must surmise that we got some letters from those who had attended a showing of this Rex Ingram production, and then expressed regret.

So we're printing here such a communication—from Justin Fair, special feature writer for *Photoplay Magazine*. Mr. Fair says he is sorry he saw the picture. We thought you'd be interested to know why.

THE FOUR HORSEMEN OF THE APOCALYPSE

A Rex Ingram Production

Adapted to the screen by June Mathis

Here it is:

I am sorry that I ever saw "The Four Horsemen of the Apocalypse" or that I ever met Rex Ingram for it is threatening to destroy my usefulness to *Photoplay*. I question if I shall ever enjoy another picture or that I shall ever again speak or think respectfully of a director. Metro's assertion that "Four Horsemen" is the world's greatest picture is no empty phrase and I approach the duty of writing about Mr. Ingram this morning with an unaccustomed fear that I am going to slop over on him, and I am not the slop-over kind at all.

I completely forgot, last evening, that I was witnessing a "mere movie" for there was no slight mis-step, no single instance, no jarring note, to arouse me from the enthrallment of the pulsing drama as it unfolded before me. Since I have seen virtually every "super" picture made in the history of the photoplay this astonishes me as I reflect upon it this morning.

It seems almost presumptuous, but I hasten to extend my congratulations to Metro on this genuine screen triumph.

Sincerely yours,

JUSTIN FAIR,
Special Feature Writer,
Photoplay Magazine.

When you get ready to book it, make inquiries of
Metro Pictures Corporation

EUGENE WALTER'S "FINE FEATHERS" FROM HIS GREAT STAGE PLAY; TRULY POWERFUL AND POWERFULLY TRUE

Billboard Posters:

Walk up or down any long street, any day in the week. Glance around an instant; then ask yourself what arrested your eye just a few seconds longer than anything else. A hundred to one you will find it to be some broad expanse of poster, in vivid coloring and conspicuous lettering.

The Challenging Poster

This is true of every mortal in your city except the blind. And they won't fill your theatre anyway. It's the challenging poster that gets the attention. And that's a safe bet. They are better mediums for getting "Fine Feathers" impinged on the minds of passersby than anything else; they remain in the memory longer. That is why good showmanship says: Use the billboards for all they're worth.

Post Them Everywhere

The 24-sheet speaks for itself. Attention is what it shouts for, and attention is what it gets. Don't be afraid of using too many; post them, not only in the conspicuous centers of traffic, but in the outlying resident districts as well.

Our window card is quite a departure, one which both yourself and the merchants will welcome. In two colors, this half-sheet cut-out picturizes the contrast between luxury and drudgery, and has class.

First-Class Salesmen

All the others give high-points in this tense, exciting picture. Scatter them all over town, on the fences, vacant lots—whatever unused surface presents itself. And when you come to check up, you will discover they've been loyal, never-idle salesmen.

The high quality of the posters is due to the Fine Arts Lithographing Company, of which Joseph H. Tooker is president.

Whatever Size You Use Is Here



Cut-out Window Card



Six-Sheet, No. 60-Y



One-Sheet, No. 60-T

These one-sheets are little but loud, small fellows that have a mighty big punch in them. They make up in quality what they lack in size.

The Middle Sizes Have More Than Middling Power

The three-sheet novelty art poster is unusually attractive, bound to stand far above those of your competitors. It is hand-drawn, and can be used in front of your theatre, on a stand. And notice the six-sheet shown above, big with dramatic conflict. It's a beauty pictorially, aside from its drama, made to bring results.



Three-Sheet No. 60-X

At the right is shown Three-Sheet, No. 60-W



One-Sheet No. 60-V



The Stand Is Big and Simple and Striking



Twenty-four-Sheet, No. 60-Z

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